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*Madonna and Child, Donor and Bishop**Rogier van der Weyden(?)*

Dayes, Payne, Hunt, Prout, Ruskin, and Turner. One case contains seventeen interesting pencil drawings by Turner, given by Mr. James Loeb. On a screen in the middle of the room are nine water-color drawings by Turner, which happily illustrate his development. Three are early drawings. The Tintagel loaned by Mr. Francis Bullard is a fine example of his middle period. The Devonport given by Mr. C. Fairfax Murray of London, in memory of Mr. W. J. Stillman, once belonged to Ruskin, who eloquently sang its praises. The beautiful Simphon in the centre gives a good idea of his later style.

In addition, there are some good copies of Turner's water colors by William Ward of England. There are also some admirable copies of certain details of paintings by the early Italian masters, painted in 1875 and 1876 by Prof. Charles H. Moore, the Director of the Museum.

E. W. F.

*Note.*—The following notices of the collection are published:

Prof. Charles H. Moore, *Annual Reports to the President of Harvard University*.

Prof. Charles H. Moore, *New England Magazine*, August, 1905.

F. Mason Perkins, *Rassegna d'Arte*, May, 1905.

F. Mason Perkins, *Boston Evening Transcript*, October 4, 1905.

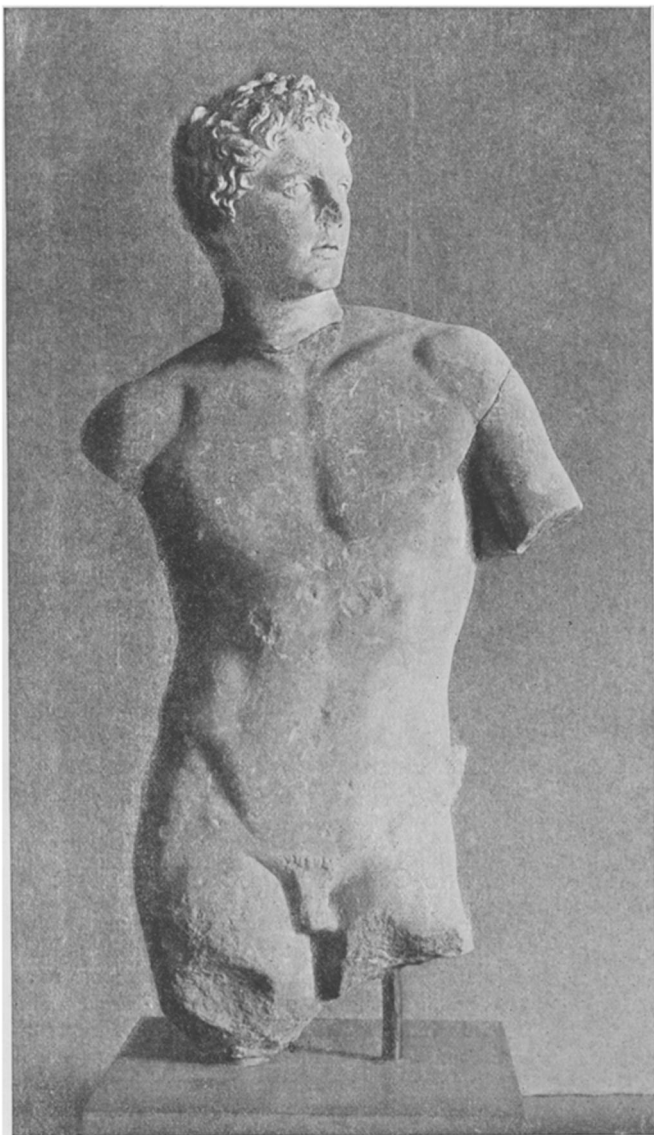
William Rankin, *Notes on Three Collections of Old Masters*, pamphlet published by the Department of Art, Wellesley College (for the use of students), May, 1905.

*Deutsche Literaturzeitung*, 27 February, 1909, p. 550. *Notizen und Mitteilungen*. Herr Bernath's speech on the Fogg Museum to the *Kunstgeschichtliche Gesellschaft* is here described.

### The Collections of Classical Art

The classical antiquities in the Fogg Museum have been brought together, not as the result of a systematic attempt to form a collection, but as gifts and loans from friends of the Museum and the Department of Fine Arts. But the Museum has been fortunate in its friends, and the collection, though small, contains many important and interesting objects, including marble sculptures, bronzes, vases, terra-cotta figurines, and a few specimens of jewelry.

The marbles are exhibited in the main hall on the ground floor. Among them the most important is unquestionably the Meleager (page 30), which is, in some respects, the best example yet discovered of a type which is believed to go back to the fourth century sculptor Scopas. More than twenty copies of this figure are known; the most complete are the famous statue in the Vatican and a similar figure in Berlin. The copies vary greatly in details, but the principal features of the type are clear. The youthful huntsman was represented standing erect, with the weight resting on the right leg, the left leg bent at the knee, and the left foot set slightly back. The head was turned sharply toward the left. The right hand rested easily behind the back, the left was lowered and apparently grasped a staff or a spear. In the Fogg Museum copy the legs and arms are gone (though

*Meleager**Marble copy of an original by Scopas*

a number of fragments of the legs and arms were found with the torso and the head), and the wedge-shaped block under the left armpit does not show clearly whether it was part of a staff or a spear. But the pose of the figure, the turn of the head, and, above all, the facial characteristics make it certain that we are dealing with a copy of the Meleager. The point where the right hand rested on the back, also, can be plainly seen. In the head, the qualities that have been associated with Scopas since the discovery of the sculptures from the temple of Athena at Tegea are very evident — the squarish skull, the large, wide-open eyes with well-marked lids, deeply sunk beneath the brows, the heavy roll of flesh over the outer corner of the eye, and the slightly opened mouth, showing the line of the teeth. The whole face is

full of that "tragic intensity" of expression which is characteristic of Scopas. The superiority of this copy to others lies principally in its vigorous and skilful modelling, in a certain virile quality which is lacking in the Vatican statue and the example in Berlin. Even the splendid head in the Villa Medici in Rome, which is the most beautiful head of this type yet discovered, and has even been thought by some to be the original, is rendered in a softer, more effeminate manner, and so probably reproduces the original less exactly. The Fogg Museum statue seems to be the work of a Greek sculptor, possibly as early as the fourth century, though probably of a somewhat later time. At all events, it was made by a man who knew how to catch and render the characteristic features of the original with remarkable skill.

Another statue which reproduces a famous original is the so-called "Narcissus," a boyish figure with the head turned toward the left shoulder. In the Fogg Museum copy the neck is gone, but the position of the head is shown by other examples. Of this type, also, numerous copies exist. The original is believed to be a statue by Polyclitus or one of his immediate followers, and Polyclitan traits can be seen in the Fogg Museum figure, such as the flat skull with the hair lying close to it and slightly parted in front, and the modelling in large surfaces with neglect of minor details. In later times the type became a favorite one for grave statues, for which the lowered gaze with its suggestion of sorrow made it particularly appropriate, and such was doubtless the purpose for which this figure was carved. The work-

manship is Greek, and the statue may be assigned with probability to the fourth century B. C.

There are two other statues in the collection, one a figure of Aphrodite, which reflects a type created in the fourth century (page 31); the other a Græco-Roman figure of Asklepios, the god of healing. The Aphrodite, with its skilful handling of the nude and simple treatment of the drapery, is an excellent example of Greek work of the later period. In the pose and the arrangement of the drapery it suggests the Aphrodite of Melos, though it is to be noted that the drapery here covers the back and is held in place under the left arm.

Among the heads, of which there are five, the most imposing is a colossal female head in red marble, with remarkably undercut hair and eye-sockets hollowed out, but unfortunately the genuineness of



Aphrodite

Marble, Hellenistic

this is doubtful. Much more interesting is the beautiful head which is reproduced on page 32. It is a female head considerably larger than life size with a part of the drapery drawn up over the hair like a veil. In spite of the obvious idealization, the face creates the impression of a portrait, and this suggestion is borne out by the treatment of the hair, with its irregular locks above the forehead and in front of the ears. On the basis of this combination of individual traits with strong idealization, the head may be assigned to the fourth century B. C., a date which agrees well with the evident striving for intensity of expression in the modelling about the eyes and the slightly open mouth. There is a certain similarity to the features of Alexander the Great, which lends plausibility to a suggestion recently made that the portrait is that of Olympias, the mother of Alexander.

Of the other three heads, one is from a large female statue, apparently a Græco-Roman copy of a fifth century work, another a small bearded head (possibly Zeus) of late archaic style, and the third

a small female head in the style of the fourth century.

On the left-hand wall of the main hall are exhibited three reliefs. One is a very small plaque with a single figure of a horseman, probably a third century votive to a hero. The second is an Attic gravestone, remarkable for its unusual subject. At the right a woman, seated on an elaborate chair and with a footstool under her feet, sinks back into the arms of a slave girl who stands behind the chair. The chiton has slipped down from the upper part of the woman's body, her eyes turn upward, and the whole figure suggests the last stages of dissolution. In front of the principal figure is a bearded man who grasps her right hand and gazes sorrowfully at her, and behind the man part of another figure, apparently female, is preserved. On the projecting band above the figures the last word of the inscription, *IIATHP*, is preserved. Such representations of actual death scenes are not unknown in the Attic grave monuments, but they are exceptional. The contrast between such a type and the calm, unimpassioned figures of the grave monuments of the great age suggests the Hellenistic period as the date of this relief, though the workmanship seems worthy of the fourth century. The third relief is the front of a Roman sarcophagus, with a representation of the battle of the Greeks and the Amazons. It is carved in the usual Roman manner, with many figures crowded close together and in different planes, and with deep undercutting of the figures in the foreground, so as to suggest actual depth by the depth of the relief.

A fragment of limestone relief from Palmyra, which has recently been given to the Museum, has been set up below one of the windows of the main hall. It contains the upper part of a female figure (presumably a goddess) in front view, with a smaller figure above each shoulder, and is interesting as an example of the provincial art of this region, based, apparently, on Greek models, but largely affected by influences from the East.

The smaller objects, of which by far the larger part have been loaned by Mr. James Loeb of New York, are placed in two rooms at the right of the main hall. In the front room the large central case and one of the wall cases contain vases, bronzes, and gold ornaments which once belonged to the Forman Collection. Among the vases are several excellent specimens of Attic ware, especially a black-figured amphora with a representation of Ajax carrying the body of Achilles, painted in a style that resembles that of Exekias; a severe red-figured stamnos, with Theseus and the Minotaur; and a red-figured kelebe of early fine style, with Apollo, Artemis, Leto, and Tityos (cf. Reinach, *Répertoire des vases peints*, I, p. 249, No. 3, where earlier publications are noted). In the central case there are also three remarkable glass vases, each a foot or more in height. The bronzes include a very well preserved Poseidon of Greek workmanship, which has frequently been



Female Head

Marble, Fourth Century B. C.

published (cf. Reinach, *Répertoire de la statuaire grecque et romaine*, II, pl. 28, Fig. 6); several Aphrodites, one grouped with two Erotes; two figures of Hermes; a Dionysus leaning on a satyr; Heracles advancing to attack an enemy and wrestling with Antaios; Eros running, a large statuette, sixteen and one-fourth inches high (page 33); a well-modelled Lar; a siren; a balsamarium in the form of a bust of Antinoüs; and a fine archaic Greek mirror, supported by a figure of Aphrodite (Gerhard, *Etruskische Spiegel*, III, pl. ccxliii A, No. 1). The jewelry consists of a very well executed gold statuette of Harpocrates, one and one-fourth inches high; a pair of earrings set with garnets, pearls, and emeralds, and with pendants in the form of Cupids; a gold necklace, with a figure of Harpocrates as a pendant; and eleven ancient gold rings, the majority set with engraved gems.

A long wall case contains other specimens of minor art, including Greek and Etruscan vases especially a cylix in the style of Brygos, two very perfect Nolan amphoræ (one with Theseus and

Sinis), two oinochoai with black figures on a white ground, and five Cypriote vases; sixteen glass vases; several small terra-cottas; and a few specimens of the prehistoric art of Greece, — terra-cotta figures, vase fragments, and glass beads from Mycenæ and Argos.

In a separate case is exhibited an Etruscan bronze cista of third century style with incised designs on the body and the cover and with the customary pair of figures in the round to form the handle. The principal subject, on the body of the box, is the battle of the gods and the giants, the cover is decorated with two flying Victories.

The most important single object in this room, however, is the bronze tripod, a three-legged stand for a large bowl, with reliefs in the style of the sixth century B.C. (page 33). Each of the three plaques of which the stand is composed is divided into three fields by mouldings, and each of these fields is filled with one or more figures in relief. The subjects are (page 34):

1a. Seated chimæra.

1b. Perseus and Athena. Perseus, wearing



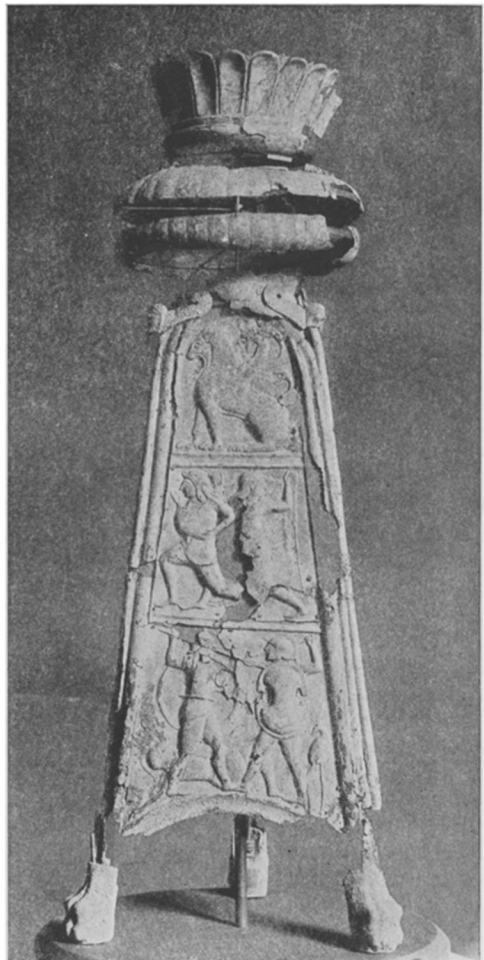
*Eros Running*      *Bronze Statuette, Graeco-Roman*

The second small room is devoted principally to the Loeb Collection of Arretine pottery, but one of the wall cases here contains a collection of Greek vases, vase fragments, and terra-cottas, including several good Tanagras and some excellent specimens of later Greek vases with decoration in white patterns over the black glaze. The Arretine pottery needs no introduction to those who are familiar with the Museum of Fine Arts. The Loeb Collection does not contain so many large specimens as the collection in Boston, but it is richer in fragments of vases and moulds, numbering more than five hundred pieces, and so represents a larger number of types. It contains five complete or nearly complete moulds, as well as casts from three others that have not been deposited in the Museum. Five of these are from the workshop of Perennius, the most famous of the Arretine potters, three from that of Rasinius. The potteries of P. Cornelius, C. Memmius, and C. Annius are also well represented. The cut on page 35, which represents a cast from one of the complete moulds, decorated with satyrs gathering grapes and treading them out, shows well the

the cap of darkness and high boots with wings attached, and with the bag containing the head of Medusa slung over his shoulders, flees to the left, followed by a female figure, probably his patron goddess Athena, who holds up her robe to hide him.

- 1c. Fight over a fallen warrior.
- 2a. Seated sphinx.
- 2b. Peleus seizing Thetis. The first transformation of the goddess is indicated by a lion's head, which appears above her shoulder.
- 2c. Heracles wrestling with the Nemean lion.
- 3a. Kneeling bowman, probably Heracles.
- 3b. Two sphinxes confronted.
- 3c. Goddess (the so-called "Persian Artemis") between two lions.

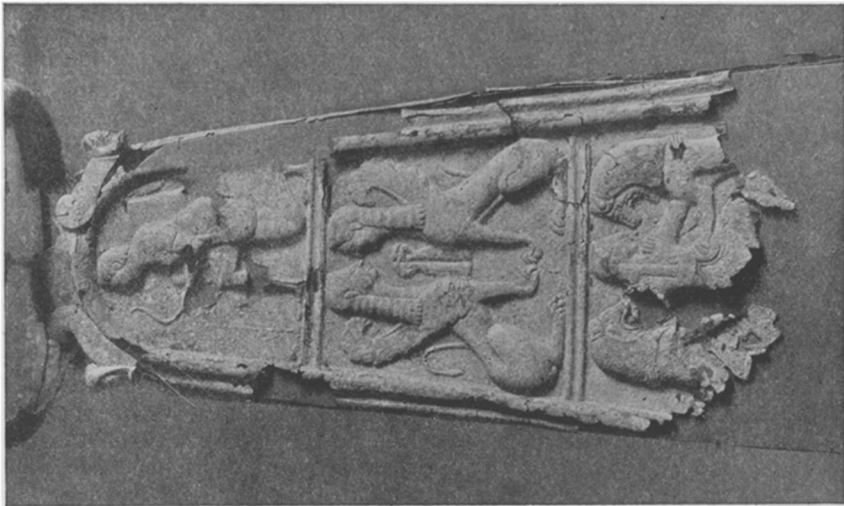
The workmanship of the reliefs is most careful. Even under the heavy patina many of the fine incised lines by which details were indicated can be seen, and all the reliefs have something of that elusive charm which belongs to works of archaic art. Though found in Etruria, the tripod is probably the work of an Ionic artist of about the middle of the sixth century B. C.



*Bronze Tripod*

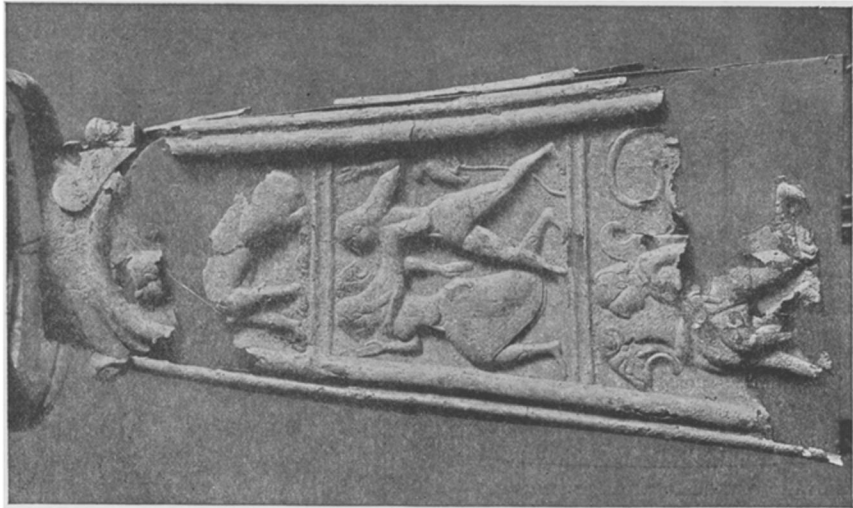
*Sixth Century B. C.*





*Tripod*

Kneeling bowman (Heracles?)  
Two sphinxes  
Goddess between two lions

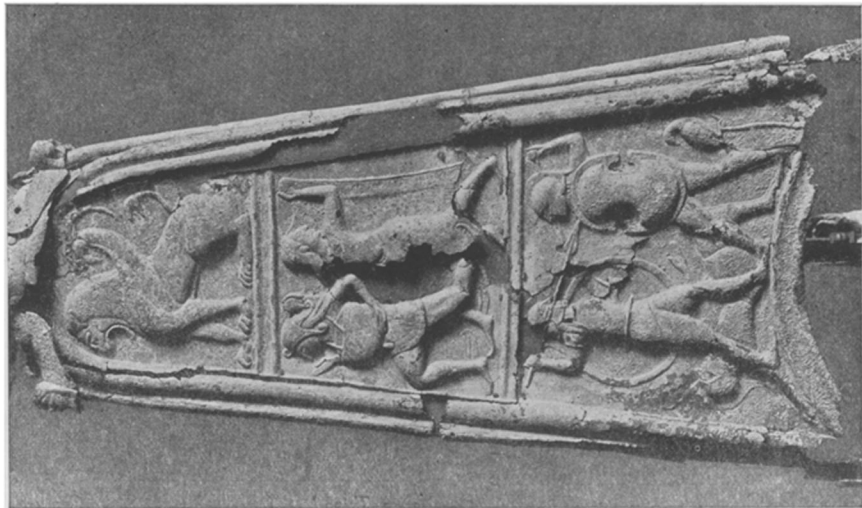


*of*

*Bronze*

(See preceding page)

Seated sphinx  
Peleus seizing Thetis  
Heracles and the Nemean Lion

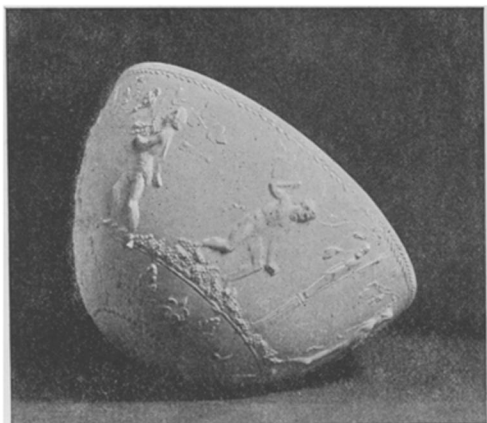


*Sides*

Seated Chimera  
Perseus and Athena  
Fight over a fallen warrior

excellencies of this class of Roman pottery,—the careful and accurate modelling of the figures, the skilful adaptation of the design to the space to be filled, the clever use of naturalistic and conventionalized plant forms as decorative motives. With the exception of the Museo Pubblico at Arezzo, there are no other collections which approach in completeness the two collections in Boston and in Cambridge, and it is no exaggeration to say that nowhere in the world, except in Arezzo, can this class of vases, the finest products of Roman ceramic art, be studied so conveniently as here.

GEORGE H. CHASE.



*Cast from an Arretine Mould First Century B. C.*

### The Collection of Prints

THE Print Collection, numbering about thirty thousand engravings, consists of the Gray and Randall Collections and the Museum Collection. It is one of the largest collections in this country, both in number of prints and in scope; compared with the great European collections, it is remarkably even, and there are surprisingly few great and glaring gaps. It offers to the serious student of engraving sufficient material for a comprehensive study of the history and principles of the art, and is entirely adequate for the detailed study of certain branches of the subject.

The Gray Collection was given to Harvard College in 1857 by Francis Calley Gray of the class of 1809, through William Gray, with a fund to be used for its maintenance and increase. At the time of the gift the Gray Collection numbered nearly four thousand two hundred prints. This number has been practically doubled by purchases made from the Gray fund.

The Randall Collection, comprising about twenty thousand prints and drawings, was the gift of Dr. John Witt Randall of the class of 1834.

The Museum Collection is small, consisting wholly of engravings given to the Museum. It contains as yet no prints of great value, but it supplements the Gray and Randall Collections.

For one of its size, the collection is very rich in early engravings of both northern masters and those of Italy. An original print of the Master E. S., representing the Tiburtine Sibyl and Augustus (see page 39), proves the justice of the claim made for him that he was the first master of technique. Though not an artist of note, he laid the foundation for the technique of the great artists who followed him. Italian engraving of about this period is well represented by examples of both fine and broad manner. Among several specimens of the fine manner, the most notable are the three illustrations in the *Monte Sancto di Dio*, which was printed in Florence in 1477, and a unique impression of one of the so-called Otto prints. The latter (see page 36) is printed in a grayish ink. The six balls in the centre (the arms of the Medici) and the inscription above (*ò amore te q<sup>a</sup> piglia q<sup>a</sup>*) are sketched in with pen and ink which has turned brown with age. The *Assumption of the Madonna* (see page 37), sometimes attributed to Botticelli, is a splendid example of the broad manner. This is an excessively rare print, one of only four known impressions. It is extremely large for this period, printed from two plates, and joined together.

The great artists Martin Schongauer and Andrea Mantegna are represented by a number of engravings each. Those of Schongauer illustrate the artist's work at different periods of his career, and several of the impressions are very fine.

The collection is rich in engravings by the three great sixteenth century masters, Albrecht Dürer, Marcantonio Raimondi, and Lucas van Leyden. The Dürer collection, although not quite complete, is lacking in none of the great plates, and many of the impressions are exceedingly fine. To mention but a few instances: of the two splendid impressions of the Knight, Death, and the Devil, one is much darker than the other. It is printed in very black ink on white paper, with the lines very full, and shows some tinting. The other, printed also in intensely black ink on white paper, is more closely wiped with no tinting. The result is an extremely beautiful, silvery impression, which could scarcely be surpassed. The impression of St. Jerome in his Cell is one of wonderful delicacy and beauty. The late S. R. Koehler said of it, "There is nothing better . . . to be seen in the cabinets of either London, Dresden, or Berlin." The four prints of the Madonna with the Monkey, one of which is very fine, one fair, and two very poor, form a most instructive series, illustrating the result of the wearing of the plate. In many other cases, the collection offers in two impressions from the same plate an opportunity for the study of different printings, or of the natural deterioration of the plate from repeated use. Dürer's whole career as an engraver is illustrated, from his earliest attempts in such plates as the Ravisher and Holy Family with the Dragon-Fly to his latest period when he produced the portraits of Melanchthon, Pirkheimer, etc. There are examples also of all three intaglio